TONY & OUTER CRITICS CIRCLE AWARD-WINNER

URINETOWN
THE MUSICAL

" WHISKEY IS FOR DRINKING, WATER IS FOR FIGHTING OVER."

— MARK TWAIN, 1885

" THE WARS OF THE NEXT CENTURY WILL BE OVER WATER."

— WORLD BANK, 1995

" ART IS NOT A MIRROR HELD UP TO REALITY, BUT A HAMMER WITH WHICH TO SHAPE IT."

— BERTOLT BRECHT

MUSIC & LYRICS BY
MARK HOLLMAN

BOOK & LYRICS BY
GREG KOTIS

DIRECTED BY
RICK SINGLETON

PREVIEWS
MAY 31-JUNE 1 & 2

OPENS JUNE 3, 2006

SAN JOSE STAGE COMPANY

THE BAY AREA'S AWARD-WINNING OFF-BROADWAY THEATRE

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SAN JOSE STAGE COMPANY

is a resident professional theatre arts organization dedicated to the presentation and development of new works, with a concentration on American literature scripted by contemporary playwrights, that speak to the conditions, hopes and fears of all mankind.

San Jose Stage Company operates under the Bay Area Theatre (BAT) Contract, a collective bargaining agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

San Jose Stage Company is a member of Theatre Bay Area and a founding partner of the Community Box Office Network (CBON) and the Costume Co-op (TBACC).

San Jose Stage Company is funded, in part, by a grant from Arts Council Silicon Valley, in partnership with the County of Santa Clara and the California Arts Council; City of San Jose; and the many individuals, businesses, corporations and foundations whose contributions make great theatre possible.

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Salutes
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for their artistic contribution
to the arts in San Jose

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Telephone 408.283.7142.
Hours: Tuesday to Friday, Noon to 5 p.m. Only subscribers may exchange their tickets up to 24 hours in advance of their scheduled performance. Subscriber exchanges are made on a seat availability basis and we cannot guarantee the same assigned seats.

PERFORMANCE SCHEDULE
Wednesday and Thursday – 7:30 pm
Friday and Saturday – 8 pm
Sunday – 2 pm

SPECIAL DISCOUNTS
Available to groups of 10 or more, students and seniors over 65. Call the box office for details.

URINETOWN, THE MUSICAL TICKET PRICES
Opening Night: $50
Wed/Thurs Previews: $25
Friday Previews: $30
Friday Evenings: $40
Saturday Evenings: $45
Wednesday Evenings: $33
Thursday Evenings: $35
Sunday Matinees: $35

IDOLS OF THE KING TICKET PRICES
Opening Night: $65
Wed/Thurs Previews: $35
Friday Previews: $35
Friday Evenings: $50
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Thursday Evenings: $45
Sunday Matinees: $45

PAGERS, CELL PHONES, CAMERAS, RECORDERS
Please set your paging device, cell phone or watch alarm to the silent setting during the performance. The use of camera or recording equipment in the theatre is strictly forbidden by Management and Actors' Equity Association.

PLEASE DO NOT TOUCH
Please do not step onto the set or touch any props or set pieces. Props and set pieces are very fragile and placed in exact positions.

ABOUT THE PLAY

MARK HOLLMAN, Music/Lyrics *(left)*
GREG KOTIS, Book/Lyrics *(right)*

"Whiskey is for drinking, water is for fighting over." — Mark Twain, 1885

"The wars of the next century will be over water." — World Bank, 1995

THE INSPIRING PISSOIRS OF PARIS

At its heart, URINETOWN, THE MUSICAL, is a bleak and pitiless story. Set in a formerly great, now decaying city of the near future, the play is the tale of an ecological disaster, rapacious capitalism, ruthless oppression, state-sponsored murder, violent revolution and mass death. It's also about pee.

URINETOWN is a parable about a drought-stricken town where water consumption has been severely restricted, where the citizens have been deprived of personal bathrooms and must use only those public amenities owned by the monopolistic and politically omnipotent Urine Good Company. Failure to pay the ever-increasing rates charged by UGC results in exile to the mysterious Urinetown from which no one ever returns. Finding the money to use these conveniences becomes a daily battle for the impoverished citizens until a young rebel liberates the amenities, throwing them open to the public, igniting a violent and bloody struggle which ends in anarchy, chaos and self-inflicted genocide. It is, of course, a musical comedy.

The heart of the story was conceived on a drizzly afternoon in Paris in 1995, when Greg Kotis, a 29-year-old struggling American actor, found himself strapped for cash at the end of a solo backpacking trip in Europe. Wandering near the Luxembourg Gardens, broke enough to be thinking, as Hemingway once did, of trapping pigeons in the park for food, Kotis saw one of the new-style French public toilets, so different from the ancient pissoirs of Paris, all chrome, ceramic tile and stainless steel, the epitome of hygiene and convenience, but requiring 2 ½ francs (then about 70 cents) for admission. Kotis wanted to use the facility, but the admission fee would seriously dent his already miserly $5-a-day budget. Kotis had traveled for weeks in Europe with $300 spending money, sleeping in train stations and on park benches, surviving on cheap, belly-filling food and was now eking out the last days of his trip waiting until he could use his date-specific ticket to go back to the States. While considering his choice, the idea of a play came to him in a flash, and, given his background, this was to be no flash in the pan.

Greg Kotis was born in New York in 1966, and raised in Wellfleet on Cape Cod in Massachusetts. His father, the late Stanley Kotis, was a documentary filmmaker; his mother, Paula, a photographer. He was raised in an artistic and socially conscious atmosphere that he has said, "made me very aware of what we were doing to the planet from a very early age." Kotis attended the University of Chicago, at first studying political science before turning to theater. After graduation, he wound up working with an improvisational theater group called Cardiff Giant, named after a

marvelous, complicated and lucrative 19th century hoax involving a gigantic buried statue, religious fundamentalism and the legendary showman P.T. Barnum. Cardiff Giant was an anarchic, satirical, storefront theatre group; its modus operandi was lefty plots that attacked corporate greed, a dark and cynical approach to comedy and an intensely realistic style of acting. The Cardiff Giant group, which lasted from 1987 to 1993, had its roots in an improv class taught by Steve Schroer at the University of Chicago. Skits and revues written in class were produced at Jimmy's Woodlawn Tap, a famous southside bar, not far from the University. David Auburn, a college classmate of Kotis who won the Pulitzer Prize in Drama (PROOF, 2000) writes in the preface to the URINETOWN libretto, "the stories (produced by Cardiff Giant) were usually set in a kind of mid-century Everytown. They were highly referential, with elements drawn impulsively from old movies, cartoons, dimly remembered TV ads and grade-school educational films and texts from the required University of Chicago humanities and sociology classes. There was a lot of intrigue, scheming and double-dealing. There were lots of evil or demented geniuses...wise waifs, angry mobs, corrupt politicians and ingénues who turn out to be as obsessive and bent as the villains they were opposing. There were copious flashbacks, flash forwards, dream and fantasy sequences, visitations from ghosts, etc. Plot twists or surprise revelations occasioned huge double takes, accompanied by a baffled 'Wha-?'"

Kotis acknowledges in an interview with the *Houston Chronicle* that URINETOWN had its roots in Cardiff Giant. "We used to create comic, allegorical morality plays, I guess that's where a lot of the style of URINETOWN comes from. It's interesting that although our material was very sophisticated, we had some strict rules: no swearing, no adult situations. All of that was a reaction to what we felt was a coarsening of the comedy scene in Chicago at the time."

Kotis' partner on many of these ventures was Mark Hollmann, son of Ray and Juanita, from Fairview Heights in Southern Illinois. Born in 1963, Hollmann also attended the University of Chicago. "I grew up wanting to be a lawyer and go into public service," remembered Hollmann in a recent interview, "but I quickly became disillusioned with that path." Hollmann changed his major to theater and would win the University's Louis Sudler Prize in Arts. A pianist trained in composition and orchestration, Hollman provided musical accompaniment for such Chicago groups as Those Happy Snots and Avant-Garfield, before joining Cardiff Giant. Hollmann also played trombone for a Chicago art-rock band as well as piano for The Second City national touring company.

Although they worked together on half-a-dozen projects, by the time of Kotis' trip to Europe, they had gone their separate ways. Hollman had moved to New York trying to break into show business while working as a word processor and a substitute church organist at Christ Lutheran Church on the Lower East Side. Kotis remained in Chicago, working with the Neo-Futurists, another theatre group, like Cardiff Giant, creating new plays through a process of ensemble improvisation.

PRODUCING URINETOWN

On his return from Europe, Kotis immediately contacted Hollmann and presented him with his proposed title URINETOWN and a skeleton draft of the play. It was "the least commercial project I had ever worked on," said Hollman, who, nevertheless, responded by quickly writing the song "It's a Privilege to Pee," a song securely in the mordant style of Bertolt Brecht and Kurt Weill's classic 1928 THE THREEPENNY OPERA which became a template for URINETOWN. But the rest of the play did not come as quickly. Kotis left Chicago for New York and worked as a location spotter for the TV show LAW & ORDER. For two years, every Sunday after services at the Lutheran Church, the two would meet to hammer out the plot, the characters and the music in a process that would continue to the night before the opening night of the first public production. The large cast and production budget dissuaded the Neo-Futurists in Chicago from presenting the play, so Kotis and Hollmann tried the more traditional producers, mailing scores of draft scripts and demo tapes. Understandably, they received, in return, scores of formal rejection slips along with occasional notes of sympathy, some bordering on pity. The problem with URINETOWN, THE MUSICAL, to a potential producer, is aptly summarized in the play itself in an exchange between the narrators, Officer Lockstock and Little Sally.

Lockstock: *"Nothing can kill a show like too much exposition."*
Little Sally: *"How about bad subject matter? Or a bad title? That could kill a show pretty good."*

By early 1999, all the traditional avenues had closed, and Kotis and Hollmann decided to produce the play at the seriously downscale New York Fringe Festival. Kotis says of this, "The Fringe, to be sure, was a last resort for us. As Mark and I well knew, The Fringe was not so much a festival as a barely controlled riot, where as many as 150 theatre productions from across the country and around the world descended on the streets of the Lower East Side for 10 days in August, each working furiously to press-gang as many audience members as they could find to see their show." They managed to scrape together the $5000 needed for production and entrance fees and, as luck would have it, the theatre they were assigned, a converted garage at the corner of Stanton and Ridge, was next-door to the festival box office. People buying tickets for any other show could hear rehearsals and productions, and, with their curiosity piqued, bought tickets for URINETOWN, THE MUSICAL. URINETOWN played to eight sold-out houses during the festival and four more after the festival's end. Audiences loved the show, critics praised it, and producers, notably the new and feisty Araca Group, took notice. Suddenly there was money for an off-Broadway run in May of 2001. With Broadway-seasoned director John Rando at the helm and a cast of musical professionals, the play was presented at the 134-seat American Theater of Actors

Space, a converted community courthouse, the theatre sharing an entrance with a police station in west Manhattan.

Again, the play was successful, garnering enthusiastic reviews, and serious financial backing enabling a move to the 640-seat Henry Miller Theatre with a budget of $2.25 million. The opening date was set for September 13th, 2001. Tuesday, September 11th was to be the critical press night with reviewers from *Newsday*, the *Associated Press*, *Variety*, and *The New York Times* slated to attend. Then came the terrorist attack on New York. No musical comedy would open in the circumstances, certainly not a show that featured a character falling to his death from the top of a skyscraper.

"I had my doubts we would ever be able to open the show," admitted Kotis, to which Hollmann added, "The idea that we launch this dark comedy in a war zone seemed unthinkable." "Some of the cast came to me and said, 'we can't do this,'" recalled Rando. "But I told them, this was our job. Broadway was as much New York as the World Trade Towers, and we had to let people know that the city was still alive."

They went back to work and Kotis cut only one line of dialogue, "He hit the ground like a bouncing bag of beef."

With Mayor Giuliani's encouragement, the lights of Broadway were switched on a week after the terror attacks and URINETOWN, THE MUSICAL opened on September 20th. Reviews, previously enthusiastic, were now effusive. "A wild and happy mix of biting satire and loving parody," wrote Clive Barnes of the *New York Post*. "No show I've seen gives off such a sense that the creators and performers are always on the same page of an elaborate, high spirited joke," wrote *New York Times* critic Bruce Weber. *Entertainment Weekly*'s Scott Brown got into the spirit of the show with the apt assessment, "You've got to go!" URINETOWN played at the Henry Miller Theatre for two years and was nominated for ten Tony Awards, winning three (score, book and direction).

The show's success lies largely in a paradox. URINETOWN, THE MUSICAL is a unique and original show with a dark (not to mention, dank and smelly) soul. It is ostensibly the antithesis of mainstream Broadway musicals. URINETOWN prompts serious reflection on serious themes: corporate crime, government collusion, conservation of scarce resources and the widening gap between rich and poor. But it is also an effervescent tribute and homage to these musicals as it blithely spoofs the whole musical comedy genre. THE THREEPENNY OPERA and THE CRADLE WILL ROCK are juxtaposed with GUYS AND DOLLS, FIDDLER ON THE ROOF, LES MISÉRABLES and others, as it mocks the conventions and clichés of the form. It also drolly mocks itself.

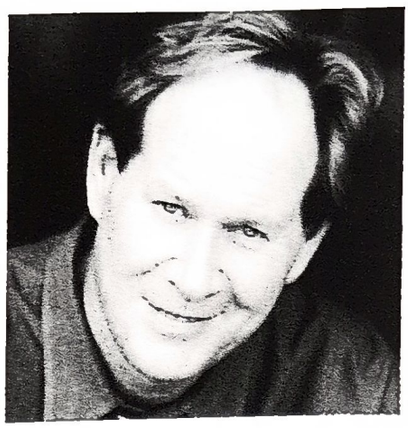
Kotis and Hollmann continue to collaborate and are presently working on a musical based on Alexander Mackendrick's political satire from Britain's Ealing Studios, THE MAN IN THE WHITE SUIT (1951). They should have no difficulty in bringing this project to fruition. The San Jose Stage Company, the ladies and the gents, will be standing in line.

Johnny Miller, Dramaturg

TIELLE BAKER

Hope Cladwell

Tielle has been performing on stage since the age of six and has appeared in over fifty productions with companies throughout the Bay Area. Additionally, she has performed at the John F. Kennedy Center for the Performing Arts in Washington, D.C., Carnegie Hall in New York and with music festivals in Germany and Italy. Recently she was seen as Rapunzel in TheatreWorks' INTO THE WOODS and Luciana in 42nd Street Moon's BOYS FROM SYRACUSE. Tielle also works as a vocal instructor and is a graduate of the Conservatory of Music at the University of the Pacific.



KEVIN BLACKTON

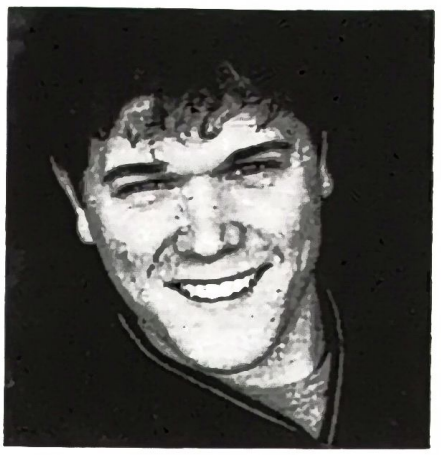
Officer Lockstock

Kevin has appeared at San Jose Stage Company as Matthew Harrison Brady in INHERIT THE WIND, Chief Oolooki in UG: A STONE-AGE MUSICAL COMEDY, Ira Taub in THE TALE OF THE ALLERGIST'S WIFE, John Barrymore in I HATE HAMLET, Mick Dowd in A SKULL IN CONNEMARA, Richard Fiffle in FUDDY MEERS, John Peerybingle in THE CRICKET ON THE HEARTH and as Lenny in OF MICE AND MEN, among many others. Bay Area highlights include the Second Engineer in THE HAIRY APE at Marin Theatre Company, Sid in OLD MONEY at TheatreWorks, God in IN THE BEGINNING at Willows Theatre Company, and as the Preacher in VIOLET at TheatreWorks, for which he received a 1999 Bay Area Critics Circle Award. Other stage credits include MOON OVER BUFFALO at Willows Theatre Company, BULLSHOT CRUMMOND, I HATE HAMLET, and A STREETCAR NAMED DESIRE at Sierra Repertory Theatre, NEW BUSINESS at TheatreWorks, and OTHER PEOPLE'S MONEY at Center Repertory Theatre. His film and television credits include Mr. Johnson in the recent feature film RENT, numerous appearances as Detective Jeff Bromer in NASH BRIDGES, and as Ron Hamper in the independent feature CARBABES.

KATIE BLODGETT

Little Becky Two-Shoes/
Mrs. Millennium

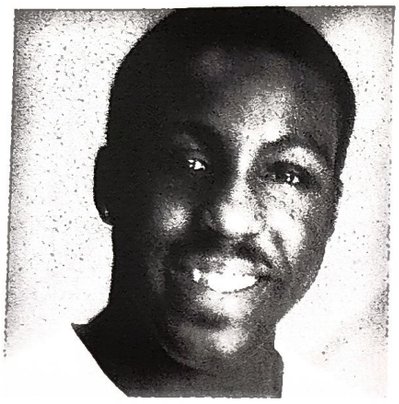
Katie is making her San Jose Stage Company debut with URINETOWN, THE MUSICAL. Locally, she has performed with Broadway By the Bay, Palo Alto Players, American Musical Theatre of San Jose, TheatreWorks, and Hillbarn Theatre. Favorite productions have included WILL ROGERS FOLLIES (Ziegfeld's Favorite), SMILE (Doria Hudson), SEUSSICAL THE MUSICAL! (Mayzie La Bird), BABES IN ARMS (Baby Rose), and ANNIE with Sally Struthers. Katie is currently pursuing a Bachelor of Fine Arts in Musical Theatre at the University of Arizona.



ROBERT BREWER

Bobby Strong

Robert is making his San Jose Stage Company debut with this production. His regional credits include BIG RED SUN (Harry) and SOMETHING'S WRONG WITH AMANDINE for the 2006 New Works Festival and INTO THE WOODS (Jack), all with TheatreWorks; BEGGAR'S HOLIDAY at Marin Theatre Company; and BAT BOY: THE MUSICAL (Bat Boy) at Theatre Three (Dallas). Locally he has appeared with Foothill Music Theatre (URINETOWN, THE MUSICAL and RAGTIME), Broadway by the Bay (JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT), Bus Barn Stage Company (AIDA), and Pacific Repertory Theatre (BLOOD BROTHERS). Robert holds degrees in Vocal Performance and Mechanical Engineering from Southern Methodist University.

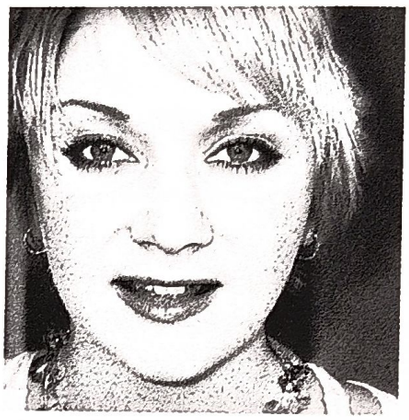


CYRIL JAMAL COOPER
Billy Boy Bill/UGC Executive #1

This is Cyril's first show with San Jose Stage Company. He recently appeared in RAGTIME at Broadway by the Bay and BRIGADOON at Foothill Music Theatre. Other favorite roles have included Ray in HEROES at City Lights Theater Company of San Jose and Cory in FENCES and Daryl in SHAKESPEARE IN HOLLYWOOD, both at TheatreWorks.

DIAHANNA DAVIDSON
Josephine Strong/Old Woman

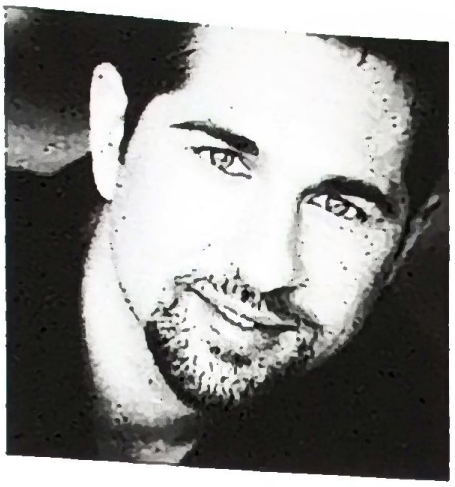
Diahanna returns to San Jose Stage Company, where she was previously seen as Mrs. Krebs in INHERIT THE WIND. Originally from Chicago, her favorite roles there included Sister Robert Ann in NUNSENSE!, Meg/ Captain Campbell in OUR COUNTRY'S GOOD, The Wicked Witch of the West in THE WIZARD OF OZ and the Nurse in ROMEO AND JULIET. Locally, she has performed with Bus Barn Stage Company, Foothill College and Northside Theatre Company. She has also done voice-over work for KDA, Old Style Beer and Harley Davidson. Diahanna has a Bachelor of Fine Arts in Theatre from Millikin University in Decatur, Illinois.



KEITE DAVIS
Little Sally

Keite last appeared at San Jose Stage Company in UG: A STONE-AGE MUSICAL COMEDY as Ug's wife, Bandala. Other favorite roles include HEDWIG AND THE ANGRY INCH (Yitzhak), SHE LOVES ME (Amalia), AIDA (Amneris), CABARET (Sally Bowles), COMMUNICATING DOORS (Poopay), SWEENEY TODD (Johanna), THE SEAGULL (Nina), THE ROCKY HORROR SHOW (Columbia), INTO THE WOODS (Cinderella), CANDIDE (Cunegonde), PINOCCHIO (Pinocchio), and HARRY THE DIRTY DOG (Harry). Keite has worked locally with companies including Foothill Music Theatre, City Lights Theater Company of San Jose, Bus Barn Stage Company and

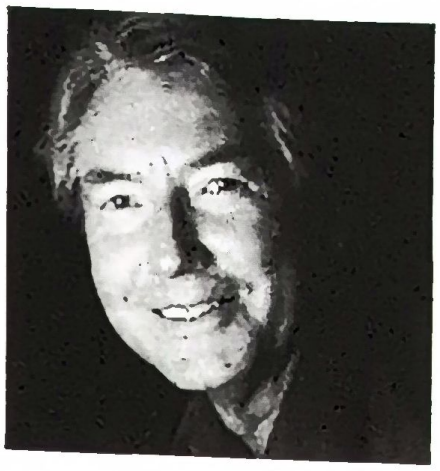
the Pear Avenue Theatre, and has toured in many productions with California Theatre Center. She is the proud recipient of a Bay Area Theatre Critics Circle Award and several Dean Goodman Choice Awards.



DARRIN GLESSER

Mr. McQueen

Darrin was last seen with San Jose Stage Company understudying (and performing as) Ritchie Valens in BUDDY: THE BUDDY HOLLY STORY. He later became the lead Trumpet player in the San Francisco run of the production. Darrin just finished a year and a half run in the hit show STEVE SILVER'S BEACH BLANKET BABYLON, where he played several characters, ranging from Mr. Peanut to Richard Simmons. Other regional theatre credits include ON THE 20TH CENTURY with American Musical Theatre of San Jose, where he won a Ginny Award, and MEMPHIS with TheatreWorks, where he worked with David Bryan, keyboardist for Bon Jovi.



KEVIN KENNEDY

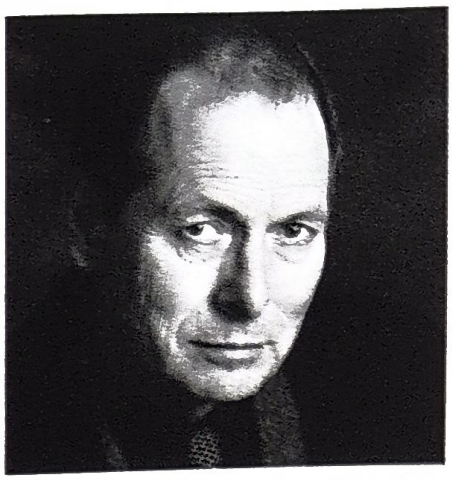
Senator Fipp

Kevin, a 35-year veteran of local stages, returns to San Jose Stage Company where he was previously seen as Elijah, Tom Davenport and the Reuter's Man in INHERIT THE WIND and Brother Charles in INCORRUPTIBLE, as well as the recent Staged Reading of FREEZE. Most notably, Kevin is the co-founder of City Lights Theater Company of San Jose and was its Artistic Director for eight years. He went on to found Alchemy Arts Theatre, which performed for several years at the Rosicrucian Park in San Jose. Recently, Kevin was seen at the Pear Avenue Theatre in PEAR SLICES and Quo Vadis Theatre in CLAUDE NEWMAN. He currently serves as the Literary Associate for San Jose Stage Company.

AUSTIN KU

Tiny Tom/Dr. Billeaux

Austin is making his debut at San Jose Stage Company. He has appeared at theatres around the Bay Area, including Foothill Musical Theatre and Theatre on San Pedro Square in the South Bay, and has performed at regional theatres in New Jersey, Minnesota and Texas. He recently toured California with the new holiday musical, THE MESHUGANUTCRACKER! Favorite roles include Frederic in PIRATES OF PENZANCE, Anthony Hope in SWEENEY TODD (Dean Goodman Choice Award), Lun Tha in THE KING AND I, and The Emcee in CABARET (Rice University Sammy Award). Austin is also an accomplished classical violinist, in addition to acting on camera and performing educational theatre. He majored in Vocal/Opera Performance at Rice University's Shepherd School of Music, and received his graduate degree from the University of California, Berkeley.



PAUL MYRVOLD

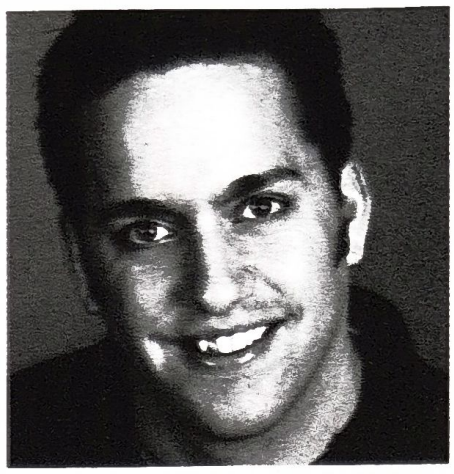
Caldwell B. Cladwell

Paul returns to San Jose Stage Company, where he was last seen earlier this season as James "Papa" Bailey, Sr. in the Company's World Premiere production of TENDERS IN THE FOG. He has performed on Broadway (most notably in the hit show SHENANDOAH with John Cullum), off-Broadway, off-off-Broadway and in regional theatres and summer stock. He has also served as an Equity Guest Artist at colleges and universities coast-to-coast. Most recently he played the title role in KING LEAR at Gavilan College in Gilroy, California. In his signature role of Cervantes/Quixote in MAN OF LA MANCHA, Paul has performed as a Guest Artist at San Jose State University (1984), Saint Mary's College (1997), Gavilan College (1999) and at The Western Stage in Salinas (2002), which was the sixth time he has played the part since 1970. He was delighted to play the role of defense lawyer George Shearer in Luis Valdez' ZOOT SUIT at El Teatro Campesino in San Juan Bautista, a show which ran for six months and 112 sold-out performances. Paul also is the Arts and Entertainment Editor for *Out & About Magazine.*

MARTIN ROJAS-DIETRICH

Officer Barrel

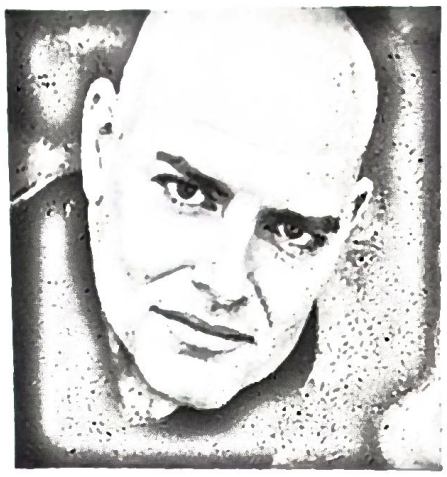
Martin is making his San Jose Stage Company debut with this production. He was recently seen at TheatreWorks as Cinderella's Father in INTO THE WOODS and an understudy for HAROLD AND MAUDE. Recent favorite credits include THE WORLD GOES 'ROUND at Bus Barn Stage Company and as Herr Schultz in CABARET at Broadway By The Bay. Martin is the recipient of a 2005 Dean Goodman Award for his portrayal of The Beadle in Foothill Music Theatre's SWEENEY TODD. A recent Theatre Arts graduate of Cañada College, Martin is pursuing a Musical Theatre degree at Notre Dame de Namur University.



PAUL SAWYER

Robby the Stockfish/UGC Executive #2

This is Paul's debut with San Jose Stage Company. His previous credits have included: HELLO DOLLY! (Stanley), A CHORUS LINE (Roy), SEVEN BRIDES FOR SEVEN BROTHERS (Adam Pontipee, ERMA Award – Best Actor), BIG RIVER (Young Fool, understudy Tom and Huck), and SMOKEY JOE'S CAFÉ with West Valley Light Opera (Dex, ERMA Nominee – Best Supporting Actor); JESUS CHRIST SUPERSTAR with Sunnyvale Community Players (Bartholomew); ANNIE GET YOUR GUN! with Cabrillo Stage (Running Deer/Mac); DISNEY'S BEAUTY AND THE BEAST with Addison Penzak Jewish Community Center/Heritage Theatre (Gaston); and LITTLE SHOP OF HORRORS with Cupertino Actors' Theatre (Vocal/Music Director – Conductor). He also appeared in WHO WANTS TO BE AN APPRENTICE DREAMDATE IDOL SURVIVOR? and ASYLUM with Company One and the Student Touring Ensemble Program of San Jose State University, where he is currently studying for his Bachelor of Arts in Theatre Arts, with minors in Musical Theatre and Dance.



STEPHAN SMITH COLLINS

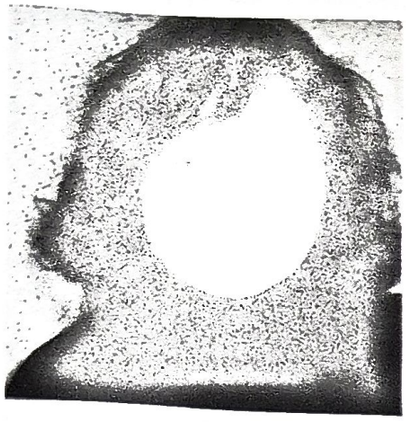
Old Man Strong/Hot Blades Harry

This is Stephan's debut with San Jose Stage Company. His Bay Area stage credits include I'D KILL FOR A PARKING SPACE at The Shelton Theatre, SAMUEL PEPYS and A LIFE WORTH LIVING at Encore Theatre, THE BRACEBRIDGE DINNERS in Yosemite and STEVE SILVER'S BEACH BLANKET BABYLON. His film credits include Finn Taylor's DARWIN AWARDS (Sundance, 2006), THE ISLAND OF THE GONDOLIERS, 832, and BROKEN ARROWS with Lori Petty. On television, he played pilot Dick Rutan in The History Channel's MAN, MOMENT, MACHINE and Jay on ABC's current crime drama THE EVIDENCE.

KLAHR THORSEN

Soupy Sue/Cladwell's Secretary

Klahr is making her San Jose Stage Company debut with this production. Bay Area theater credits include THE TEMPEST (California Shakespeare Festival), BABY (Playhouse West), A MAN OF NO IMPORTANCE (New Conservatory Theatre Center), BLACK NATIVITY (Lorraine Hansberry Theatre) and FLUFFY BUNNIES IN A FIELD OF DAISIES (Impact Theatre). Choreography credits include 13 HALLUCINATIONS OF JULIO RIVERA (Magic Theatre). Chicago theater credits include PRELUDE TO A KISS (Fox Theatricals), SEXUAL PERVERSITY IN CHICAGO (Theo Ubique Theatre), VAMPIRE LESBIANS OF SODOM (Broutil & Frothingham Productions), THE LOTTERY (Theo Ubique Theatre), BETTER LIVING (Open Eye Productions), NEW ANATOMIES (Foreground Theatre Company), MAN OF LA MANCHA (Phoenix Ascending Theatre) and WHEN BUSH COMES TO SHOVE (GayCo Productions/The Second City). Klahr received a degree in Acting at Columbia College and is a graduate of The Second City Conservatory. She has also trained at the American Conservatory Theater and the Gaiety School of Acting in Dublin, Ireland.



DIANA TORRES KOSS

Penelope Pennywise

This is Diana's first appearance with San Jose Stage Company. Favorite Bay Area roles include Mama Rose Standby in GYPSY, Auntie Em in WIZARD OF OZ, Mrs. Strakosh in FUNNY GIRL and Frau Schmidt in SOUND OF MUSIC for American Musical Theatre of San Jose; Mrs. Lovett in SWEENEY TODD and Mrs. Fairfax in JANE EYRE (Dean Goodman Choice Award) for TheatreWorks; Mona in THE BEST LITTLE WHOREHOUSE IN TEXAS, Gladys Fritts in RADIO GALS and Sr. Robert Anne in the NUNSENSE musicals for The Willows Theatre Company; Rita in COWGIRLS (Dean Goodman Choice Award) for Marin Theatre Company; Mabel in CHAPS!, Melissa in LOVE LETTERS, Rita La Porta in LUCKY STIFF and Prudie in PUMP BOYS AND DINETTES for California Conservatory Theater; Rita in COWGIRLS (Shellie Award) for Center Repertory Company; and Mrs. Lovett in SWEENEY TODD (Dean Goodman Choice Award and Bay Area Theatre Critics Circle Award) for Foothill Music Theatre. Diana coaches vocalists privately and teaches singing to students at local schools through the Starting Arts program.

PHILLIPPE COSTA

Drums/Percussion

Philippe has been playing drums since the age of 4, and began professionally at 16. He has performed at numerous jazz festivals including the Monterey Jazz Festival, the Umbria Jazz Festival in Italy and the Montreux Jazz Festival in Switzerland, among others. In the past five years, Philippe has played drums and percussion for CINDERELLA, GREASE, THE PIRATES OF PENZANCE, ANNIE, THE KING AND I, JOHNNY GUITAR, THE FULL MONTY, and AIDA. He was the musical director for WEST SIDE STORY. Philippe joins San Jose Stage Company directly from Monterey Peninsula College's production of URINETOWN, THE MUSICAL.

JEFF GALLAGHER

Soprano/Alto Sax, Clarinet, Bass Clarinet

A resident of Santa Cruz since 1990, Jeff has performed with a wide variety of ensembles including: the Carmel Bach Festival; the Monterey Bay Symphony; Cabrillo Stage; Shakespeare Santa Cruz; Western Stage; Pacific Repertory Theatre; New Music Works; Ensemble Monterey; the Santa Cruz Chamber Players; Cantiamo!; Camerata Singers; the Violetto Trio; the Peninsula Clarinet Quartet; Mountain Community Theater; Bay Shore Lyric Opera Company Orchestra; West Bay Opera; and the Santa Cruz Bay City Opera. In addition to clarinet and saxophone, Jeff also

regularly performs on flute, oboe, and English horn. Jeff completed his undergraduate work in music at Ohio State University and his graduate study as a woodwind specialist at Bowling Green State University.

REBECCA NELSON

Piano

This is Rebecca's first production with San Jose Stage Company. Recent area performances include ZORBA, THE GREEK at the Outdoor Forest Theater in Carmel, BAT BOY:THE MUSICAL at the Western Stage in Salinas, and LA LLORONA-THE WEEPING WOMAN with the Music Theater Collaborative in San Francisco.

PLAMEN VELIKOV

Bass

This is Plamen's debut with San Jose Stage Company. Since moving to the Bay Area in 1993, he has played with a number of chamber and symphony orchestras, including Santa Cruz County Symphony, Monterey Symphony, and Monterey Bay Symphony, and has been a member of Ensemble Monterey since 1999. Prior to his moving to the United States, he has had solo recitals in Ruse, Vidin, and Sofia and has performed as a soloist with the Symphony Orchestra of the Music Academy and the Ruse State Philharmonic. As a member of Ruse State Philharmonic and Ruse Opera, he has toured in Italy, Germany, and Czechoslovakia. Originally from Bulgaria, he is a graduate of the Bulgarian Music Academy in Sofia and a First Prize winner of several competitions.

CRAIG WHITWELL

Trombone, Bass Trombone, Euphonium

This is Craig's first production with San Jose Stage Company. He teaches music locally and has performed with the Monterey Bay Symphony, The Western Stage, West Bay Opera and Don Piestrup/ Studio 6 Jazz Band. His recent credits include the Berlioz REQUIEM with the Santa Cruz Symphony, TOSCA with the San Francisco Lyric Opera, the Mozart Festival at Stanford University and BUDDY: THE BUDDY HOLLY STORY at the Post Street Theatre in San Francisco. Craig holds a Master's Degree in Music Composition from the University of Pennsylvania.

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PRESENTS

URINETOWN
THE MUSICAL

Music and Lyrics by
MARK HOLLMAN

Book and Lyrics by
GREG KOTIS

URINETOWN was produced on Broadway in September, 2001 by the Araca Group and Dodger Theatricals in association with TheaterDreams, Inc., and Lauren Mitchell

Directed by RICK SINGLETON
Musical Direction by DON DALLY
Choreography by DOTTIE LESTER-WHITE
with

KEVIN BLACKTON* DIANA TORRES KOSS* PAUL MYRVOLD*
ROBERT BREWER* KEITE DAVIS TIELLE BAKER AUSTIN KU*
KEVIN KENNEDY DIAHANNA DAVIDSON DARRIN GLESSER
CYRIL JAMAL COOPER MARTIN ROJAS-DIETRICH KLAHR THORSEN
STEPHAN SMITH COLLINS PAUL SAWYER KATIE BLODGETT
PHILLIPPE COSTA JEFF GALLAGHER
REBECCA NELSON PLAMEN VELIKOV CRAIG WHITWELL

SET DESIGN
CHING-YI WEI

COSTUME DESIGN
MICHELE WYNNE

LIGHT DESIGN
MICHAEL WALSH

SOUND DESIGN
ANDREW HOHENNER

DRAMATURG
JOHNNY MILLER

STAGE MANAGER
KAREN SZPALLER*

*THESE ACTORS/STAGE MANAGER APPEAR THROUGH THE COURTESY OF ACTORS' EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS.

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CAST

in order of appearance

Officer Lockstock	**KEVIN BLACKTON***
Penelope Pennywise	**DIANA TORRES KOSS***
Bobby Strong	**ROBERT BREWER***
Little Sally	**KEITE DAVIS**
Hope Cladwell	**TIELLE BAKER**
Mr. McQueen	**DARRIN GLESSER**
Senator Fipp	**KEVIN KENNEDY**
Old Man Strong/Hot Blades Harry	**STEPHAN SMITH COLLINS**
Soupy Sue/Cladwell's Secretary	**KLAHR THORSEN**
Tiny Tom/Dr. Billeaux	**AUSTIN KU***
Little Becky Two-Shoes/Mrs. Millennium	**KATIE BLODGETT**
Robby the Stockfish/UGC Executive #2	**PAUL SAWYER**
Officer Barrel	**MARTIN ROJAS-DIETRICH**
Billy Boy Bill/UGC Executive #1	**CYRIL JAMAL COOPER**
Josephine Strong/Old Woman	**DIAHANNA DAVIDSON**
Caldwell B. Cladwell	**PAUL MYRVOLD***
Cops	**LOTS OF THEM**

*MEMBERS OF ACTORS' EQUITY ASSOCIATION

MUSICIANS

Piano	**REBECCA NELSON**
Drums/Percussion	**PHILLIPPE COSTA**
Soprano/Alto Sax, Clarinet,Bass Clarinet	**JEFF GALLAGHER**
Bass	**PLAMEN VELIKOV**
Trombone, Bass Trombone, Euphonium	**CRAIG WHITWELL**

MUSICAL NUMBERS

ACT I

Urinetown	*Lockstock & Company*
It's a Privilege to Pee	*Penny & The Poor*
It's a Privilege to Pee (Reprise)	*Lockstock & The Poor*
Mr. Cladwell	*Cladwell, McQueen, Hope & UGC Staff*
Cop Song	*Lockstock, Barrel & The Cops*
Follow Your Heart	*Hope & Bobby*
Look at the Sky	*Bobby & The Poor*
Don't Be the Bunny	*Cladwell & UGC Staff*
Act One Finale	*Ensemble*

ACT II

What Is Urinetown?	*Ensemble*
Snuff That Girl	*Hot Blades Harry, Liitle Becky Two Shoes & The Rebel Poor*
Run Freedom Run	*Bobby & The Poor*
Follow Your Heart (Reprise)	*Hope*
Why Did I Listen to That Man?	*Penny, Fipp, Lockstock, Barrel, Hope & Bobby*
Tell Her I Love Her	*Little Sally & Bobby*
We're Not Sorry	*The Rich & The Poor*
We're Not Sorry (Reprise)	*Cladwell & Penny*
I See a River	*Hope & The Ensemble*

THE SETTING: A GOTHAM-LIKE CITY

THE TIME: SOMETIME AFTER THE STINK YEARS

There will be one fifteen-minute intermission.

PRODUCTION

Set Construction	**SAN JOSE REPERTORY STUDIOS**
Electricians	**MARIA AMABLE-CHUNN**
	BEVERLY GRANT
	MEREDITH KING
	ALEEN MOULDS
	FANNY RODRIGUEZ
	LESLEY A. WILLGOHS
Lighting Operator	**QUINN PIERRON**
Sound Operator	**XOCHITO LOZA**
Backstage Crew	**ALEEN MOULDS**
Backstage Dressers	**THERESA DUNNAVANT**
	MARGARET HUSBAND
Follow Spot Operators	**JANNY COTE**
	ALFRED RUDOLPH
Costume Assistants	**EILEEN BARNES**
	RANDE HARRIS

RICK SINGLETON

Director

URINETOWN, THE MUSICAL is Rick's sixteenth directing project for San Jose Stage Company, where he currently serves as the Producing Director. A founding member of the Company, his previous credits include the record-breaking run of ANGRY HOUSEWIVES, as well as THE SUGAR BEAN SISTERS, THE WOMAN IN BLACK, UG: A STONE-AGE MUSICAL COMEDY, BUDDY: THE BUDDY HOLLY STORY, FUDDY MEERS, CHAPS! A CHRISTMAS COWBOY CABARET, KING OF CITY ISLAND, CHAPS!, GUNMETAL BLUES, ALWAYS...PATSY CLINE, COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN, VERONICA'S ROOM, and TORCH SONG TRILOGY. Rick served as Assistant Director for San Jose Stage Company's production of CUMBERLAND BLUES, both in San Jose and in San Francisco. He served as Executive Director of San Jose Stage Company for four years and was a member of the Company's Artistic Council for five years. As an actor, he has performed with San Jose Repertory Theatre in THE IMPORTANCE OF BEING EARNEST and THE PHILADELPHIA STORY. Rick received his degree in Theatre Arts from San Jose State University.

DON DALLY

Musical Director

Don returns to San Jose Stage Company, where he musical directed and performed in BUDDY: THE BUDDY HOLLY STORY, RETURN TO THE FORBIDDEN PLANET, CUMBERLAND BLUES, and CHAPS!, as well as for the Company's TWENTIETH ANNIVERSARY BASH. He also was the Sound Designer and wrote original music for KING OF CITY ISLAND and DEFYING GRAVITY. He is the Resident Musical Director at The Western Stage at Hartnell College in Salinas, and has worked at theaters including Theatre on San Pedro Square, City Lights Theater Company of San Jose, TheatreWorks, Children's Musical Theater San Jose, The Post Street Theatre, The Stagedoor Theater, The Pasadena Civic, Thousand Oaks Civic Arts Plaza, The Long Beach Terrace, Pacific Repertory Theatre, The Golden State Theater, and Monterey Peninsula College. He is also a freelance violinist, violist, and guitarist who is a member of the Monterey Bay Symphony, Ensemble Monterey, The Monterey String Quartet, The Monterey Bay Sinfonietta, The Santa Cruz Chorale, The Bay City Opera Company, The Bayshore Lyric Opera and Monterey Opera Company, among others. Don received his Bachelor of Arts in Music from University of California, Berkeley.

ANDREW HOHENNER

Sound Designer

Andrew returns to San Jose Stage Company, where he has designed sound for the Company's productions of TRUE WEST, THE GLASS MENAGERIE, NORA, CHAPS!, COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN, and SPEED-THE-PLOW. His other sound design credits include MASTER CLASS and THE OLD SETTLER at TheatreWorks; DRIVE MY COCHE, BOXCAR, CHILEAN HOLIDAY and WHEN EL CUCUI WALKS with Teatro Vision de San Jose, where he also provided Technical Direction for HARVEST MOON. For City Lights Theater Company of San Jose, he has designed sound for PROOF, THE ROCKY HORROR SHOW, COSI, HAIR, SUBURBAN MOTEL (both PART 1 and PART 2), A SHAYNA MAIDEL, THE SANTALAND DIARIES and THE KATHY & MO SHOW; designed the lighting for IPHIGENIA, A MIDSUMMER'S NIGHT DREAM and BABY WITH THE BATHWATER; and was the Technical Director for MORE FUN THAN BOWLING. Other lighting design credits include YELLOW EYES, FLYIN' WEST, WOMEN BEHIND WALLS, LADY DAY AT EMERSON'S BAR & GRILL and SISTERS for TABIA, African American Theatre Ensemble.

DOTTIE LESTER-WHITE

Choreographer

Dottie returns to San Jose Stage Company where she previously choreographed IDOLS OF THE KING and UG: A STONE-AGE MUSICAL COMEDY. She has choreographed, performed and stage managed for many San Francisco Bay Area productions. Her Broadway performing credits include Katherine Hepburn's COCO and Ruby Keeler's NO, NO NANETTE. She has also toured with productions of HELLO DOLLY, CABARET, MAME, and NO, NO NANETTE. Her choreography credits include American Musical Theatre of San Jose's productions of PHANTOM, THE MUSIC MAN, NO, NO NANETTE, FIDDLER ON THE ROOF, CHILDREN OF EDEN, and the American Premiere of THE 3HREE MUSKETEERS. Other shows include San Jose Repertory Theatre's ENTER THE GUARDSMAN, Woodminster Amphitheatre's ME AND MY GIRL, CABARET and A CHORUS LINE, and The Little Theatre On The Square's production of VICTOR/VICTORIA. Currently she is the Director of Dance for Starting Arts, a non-profit organization that brings arts into the public schools.

JOHNNY MILLER
Dramaturg

This is Johnny's seventh season as Dramaturg for San Jose Stage Company. Born and raised in Glasgow, Scotland, and a United States resident for the last twenty-two years, he is a professional librarian and amateur historian. Johnny is a veteran of a major national newspaper's research department.

KAREN SZPALLER
Stage Manager

This is Karen's first production with San Jose Stage Company. She has worked in various capacities in theaters throughout the Bay Area. Favorite shows include EURYDICE, FÊTES DE LA NUIT, BRUNDIBAR, and THE GLASS MENAGERIE at Berkeley Repertory Theatre; STRIKING 12 at TheatreWorks; and RAGTIME and SHE LOVES ME at Foothill Music Theatre. She is beginning her third season as the Production Coordinator at TheatreWorks.

MICHAEL WALSH
Light Designer

Michael's most recent lighting designs with San Jose Stage Company have included TRUE WEST, INHERIT THE WIND, THE SUGAR BEAN SISTERS, THE LONESOME WEST, UG: A STONE-AGE MUSICAL COMEDY, MISERY, THE TALE OF THE ALLERGIST'S WIFE, BUDDY: THE BUDDY HOLLY STORY, I HATE HAMLET and A SKULL IN CONNEMARA. He also recently designed the sets and lighting for the Company's World Premiere of THE TREASURE OF THE SIERRA MADRE. Previously he designed the sets for SHOW AND TELL, THE LIVING, and THE FOREIGNER, lighting for GUNMETAL BLUES, HEATHEN VALLEY, SPEED-THE-PLOW, and MACBETH, and set and lighting for SIX CHARACTERS IN SEARCH OF AN AUTHOR. He has designed for TheatreWorks, Center Repertory Theatre, and the Peninsula Children's Theatre. He formerly served as the Resident Set and Lighting Designer at Canada College in Redwood City, and has also directed numerous productions. Michael is a member of United Scenic Artists Local 829.

CHING-YI WEI
Set Designer

Ching-Yi returns to San Jose Stage Company where she has previously designed sets for THE SUGAR BEAN SISTERS, THE WOMAN IN BLACK, THE GLASS MENAGERIE, UG: A STONE-AGE MUSICAL COMEDY and UNCLE VANYA. She recently designed the scenery for RED at TheatreWorks and ANTIGONE FALUN GONG for Aurora Theatre Company. Other credits include SIDE MAN for Florida Repertory Theatre, Kristien Kusanovich dances for MORNING PRAYERS for Santa Clara University, WEST SIDE STORY and SIDE SHOW for Children's Musical Theater of San Jose, CABARET and THE GOODBYE GIRL for Bus Barn Stage Company, THE BLUE ROOM for Theatre on San Pedro Square, HEROES AND SAINTS

for Teatro Vision and LA BOHÈME, THE MISANTHROPE, and GHOSTS for Boston University Theatre. Ching-Yi received her Bachelor of Arts in Fine Arts from Shin-Chen University in Taiwan and her Master of Fine Arts in Scenic Design from Boston University. She was a recipient of the Young Designer Award from United States Institute for Theatre Technology in 1999.

MICHELE WYNNE
Costume Designer

Michele has designed costumes for San Jose Stage Company's productions of TENDERS IN THE FOG, THE LONESOME WEST, THE GLASS MENAGERIE, THE TALE OF THE ALLERGIST'S WIFE, I HATE HAMLET, A SKULL IN CONNEMARA, FUDDY MEERS and UNCLE VANYA. She served as the assistant costume designer on the original Broadway production of URINETOWN, THE MUSICAL (with costume designs by Gregory Gale and the late Jonathan Bixby); the national tour of Disney's AIDA, the musical by Elton John and Tim Rice; and six seasons on THE RADIO CITY MUSIC HALL CHRISTMAS SPECTACULAR, starring the Rockettes. As the resident costume designer at The Provincetown Playhouse in New York's Greenwich Village, her credits include, among others: AND THEN THEY CAME FOR ME, ASSASSINS, ARIA DA CAPO, WILEY AND THE HAIRY MAN, THE GOOD PERSON OF SZECHUAN, SPRING AWAKENING, and INTO THE WOODS. Her local credits have included designs for THE TEMPEST for the San Francisco Shakespeare Festival and PRINCESS IDA, PIRATES OF PENZANCE and PATIENCE for the Lamplighters Music Theatre. Michele taught costume design at New York University.

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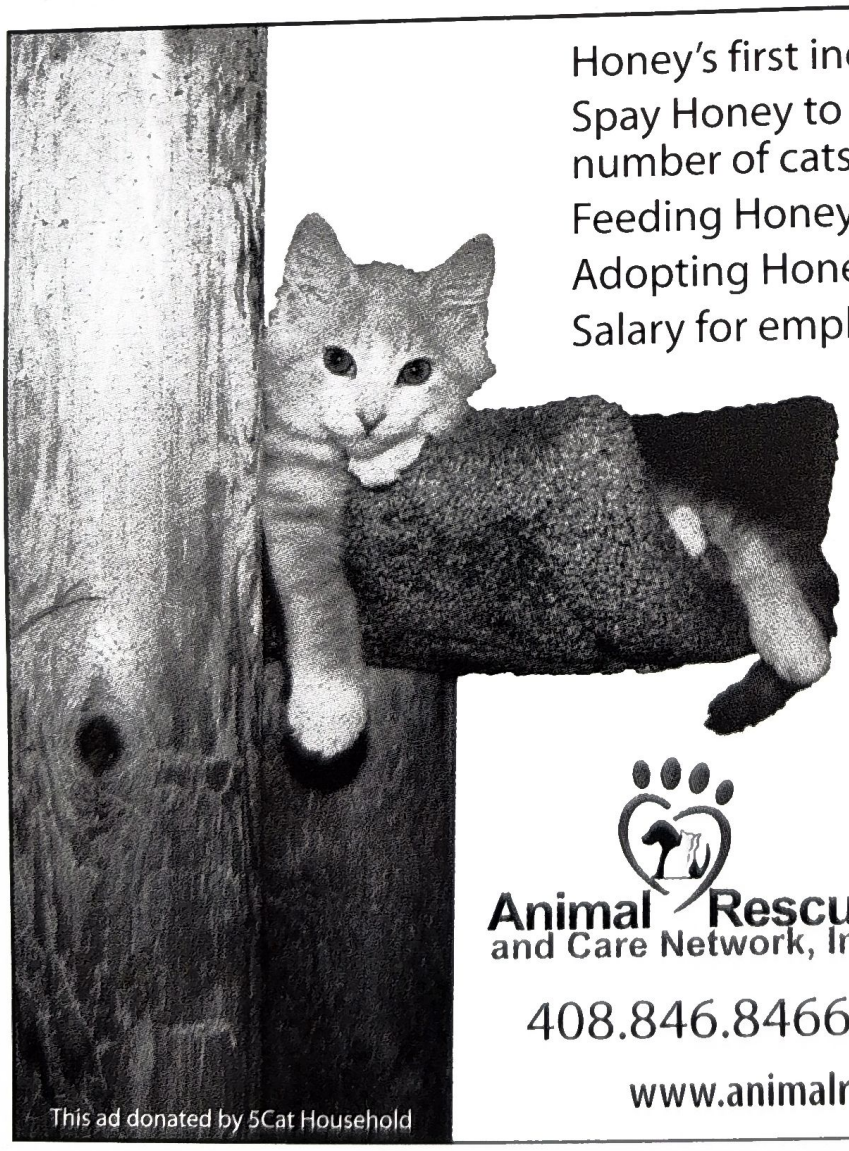
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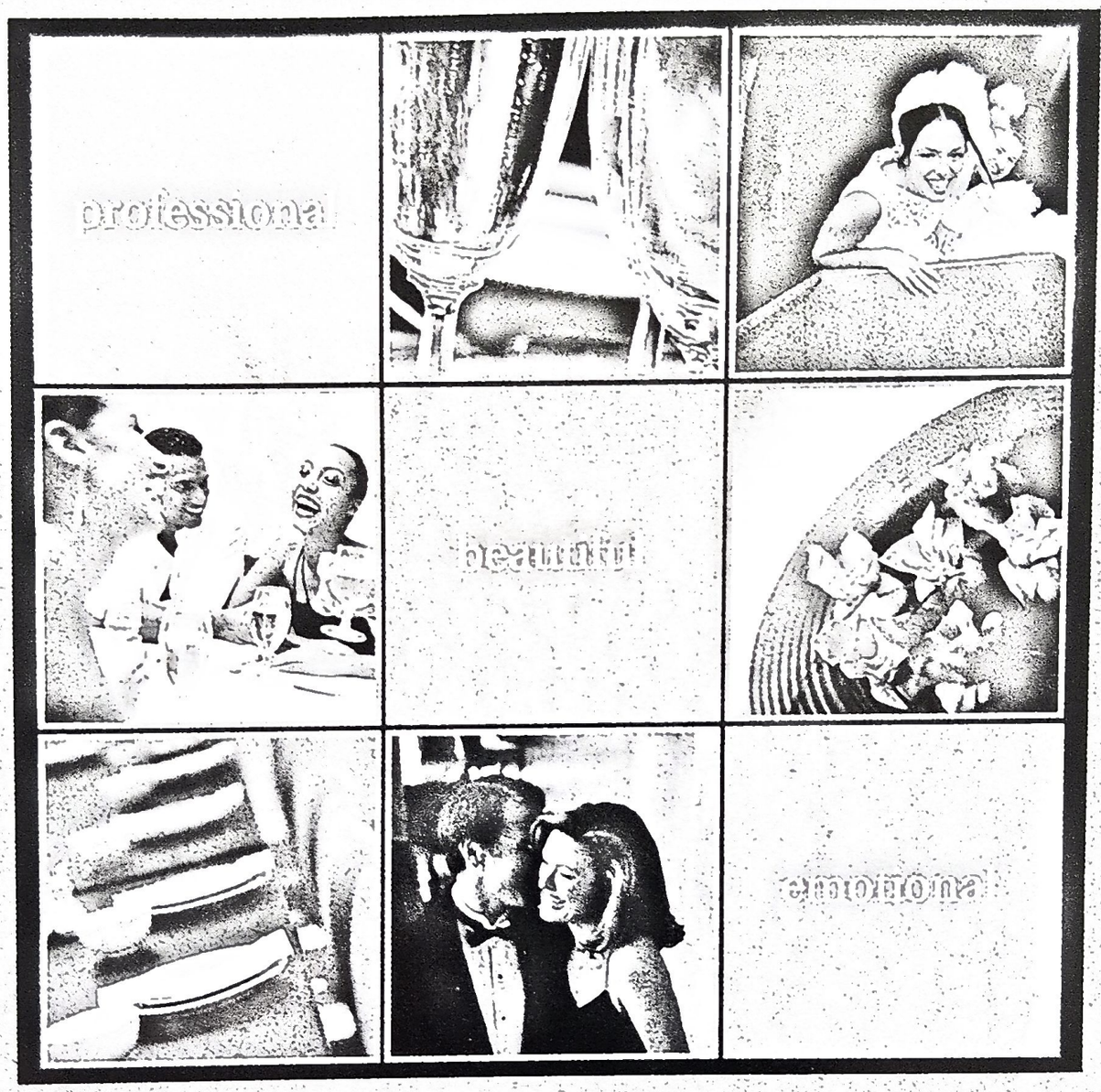

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